

VTC/6HT/A00139

+
SHIB

DR WHO

"PLANET OF EVIL" (4H)
by Louis Marks

EPISODE ONE

REC: Monday, 30th June 1975
TX: Saturday, 27th September 1975

Producer	PHILIP HINCHLIFFE
Script Editor	ROBERT HOLMES
P.U.M.	JANET RADENKOVIC
Director	DAVID MALONEY
P.A.	MALACHY SHAW JONES
A.F.M.	KARILYN COLLIER
Assistant	MAGGIE LEWTY
Designer	ROGER MURRAY-LEACH
Visual Effects Designer ..	DAVE HAVARD
Costume Designer	ANDREW ROSE
Make-Up	JENNY SHIRCORE
T.M.1	BRIAN CLEMETT
T.M.2	FRED WRIGHT
Sound Supervisor	TONY MILLIER
Grams Operator	PAUL GRAYDON
Vision Mixer	NICK LAKE
Floor Assistant	JIM BURGE
Crew	10

Camera Rehearsal	11.00 - 13.00
LUNCH	13.00 - 14.00
Camera Rehearsal	14.00 - 18.00 (with TK)
DINNER	18.00 - 19.00
Line-Up	19.00 - 19.30
RECORD:	19.30 - 22.00 (with TK)

Tx: '75

C A S T L I S T

Doctor Who	TOM BAKER
Sarah Jane Smith	ELISABETH SLADEN
Sorenson	FREDERICK JAEGER
Vishinsky	EWEN SOLON
Salamar	PRENTIS HANCOCK
De Haan	GRAHAM WESTON
Ponti	LOUIS MAHONEY
Morelli	MICHAEL WISHER
Braun	TERLNCE BROOK
Baldwin	TONY McEWAN
O'Hara	HADYN WOOD

WALK--ONS

"Monster" MIKE LEE LANE

Astronauts DAVID ROLFE
 ALFRED COSTER
 JULIAN HUDSON
 TERRY WALSH
 MAX FAULKNER

B.B.C. Television DRAMA EARLY WARNING SYNOPSIS

DEPT.
FROM

Drama Serials

Philip Hinchcliffe

PRODUCER OF

DOCTOR WHO 4H

BBC 1

XXXXX

STORY EDITOR

Robert Holmes

TITLE OF PLAY, SERIES EPISODE OR SERIAL 'PLANET OF EVIL' (Working Title)

Project Number

0234 5/2031-4

Duration:

4 x 25'

AUTHOR (AND TRANSLATOR)

LOUIS MARKS

DRAMATISED/ADAPTED BY

DIRECTOR (IF KNOWN)

DAVID MALONEY

Rec. Week & Day (if known)

Wks. 27 and 29

TX Week & Day (if known): 40-43 (Sats)

Studio

Cast: *

Large (20 plus) / Medium / Small (6 minus)

Approx. No. & Type of Sets

Possible Film Requirements

TYPE OF DRAMA:

Modern or Period (give date):

Comedy Drama, Suspense Thriller, etc.

Science fiction adventure

BRIEF OUTLINE OF PLOT:

(Information in brackets NOT FOR PUBLICATION)

Answering a Mayday call, the Doctor and Sarah arrive on Zeta Minor, a planet far out on the edge of the known universe. At a time far into the future a geological expedition has run into trouble, only its leader, Professor Sorenson, is still alive. A military party from Sorenson's home planet arrives to investigate. The Doctor and Sarah come under suspicion but when the whole party is attacked by anti-matter forces they are released. They leave the planet in the rescue rocket ship. Unhappily for them, however, part of the anti-matter monster is also aboard and begins to exact a hideous toll of the crew. The Doctor endures one of his most terrifying adventures before he is able to free the ship of this evil.

D O C T O R W H O (4H)

"Planet of Evil"
by Louis Marks

RUNNING ORDER : Ep. 1
REC: Monday, 30th June 1975
19.30 - 22.00

TC6

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
1	Opening titles on film S/I T/Js <u>Dur: 30"</u>			Music	
66	Closing titles on film S/I T/Js <u>Dur: 52"</u>			Music	
Recording Pause (editing)					
2	<u>1. EXT. CLEARING</u> BRAUN is burying the 5th scientist	BRAUN	D	3A/B (pushing 1's cable) B1	1 - 3
RECORDING BREAK					
4	<u>2. EXT. ROCK AREA</u> Working by pool, Sorenson and Baldwin receive a call from base.	SORENSEN BALDWIN	D	1A, 2A A1	4 - 7
5	<u>3. INT. DOME</u> Braun checking that all's okay.	BRAUN BALDWIN (OOV)	D	4A C1	8

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
6	<u>4. EXT. ROCK AREA</u> Baldwin reports they've hit a rich lode.	BALDWIN	D	1A A1	9
7	<u>5. INT. DOME</u> Braun warns them that night is close.	BRAUN	D	4A C1	10
8	<u>6. EXT. ROCK AREA</u> Sorenson, excited by his find, is reluctant to leave it. Angrily, he tells Baldwin to go on his own.	BALDWIN SORENSEN	D	1A, 2A A1	11 - 17
11	<u>7. INT. DOME</u> Braun anxious - arms himself and leaves.	BRAUN	D	4A C1	18
RECORDING BREAK : Artists move					
12	<u>8. EXT. CLEARING</u> Braun attacked.	BRAUN	D	1B, 3C/B B2	19 - 21
				RECORDING PAUSE Roll Back + mix	
				3B	22
13	<u>TK 2: EXT. JUNGLE</u> BALDWIN running, panic-stricken. <u>Dur: 59"</u>		Dusk		22a

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
14	<u>9. EXT. CLEARING</u> Baldwin arrives at Dome - door open.	BALDWIN	N	3C B2	23
RECORDING BREAK : Artist moves					
15	<u>10. INT. DOME</u> Baldwin rushes in - can't find Braun - is attacked. He manages to press emergency distress signal.	BALDWIN	N	4B, 2B C1	24 - 25
				RECORDING PAUSE Roll back + mix	
				2B	26
RECORDING PUASE : for editing purposes					
20	<u>11a. EXT. JUNGLE</u> Tardis materialises Doctor + Sarah set off in search of distress call.	DOCTOR SARAH	N	3D, D1	27
				RECORDING BREAK Set Police Box Roll back + mix	
				3D	28
21	<u>12. INT. BASE</u> Empty - batteries dying.		N	2B, C1 <u>F/X</u> : Bleep	29
22	<u>TK 3: EXT. JUNGLE</u> SARAH, trying to keep up with the DOCTOR, is affected by some strange force. <u>Dur</u> : 52"		N		29a

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
25	<u>13. INT. SPACE</u> <u>PROBE COMMAND</u> The approach to Zeta Minor. Vishinsky is ordered to lead the landing party.	SALAMAR VISHINSKY MORELLI Guards		3E, 1C, 4B (Caption)	30 - 31
				RECORDING PAUSE	
				3F, 1C	32 - 36
27	<u>TK 5: EXT. JUNGLE</u> SARAH now recovered. The DOCTOR has found a metal tool, therefore humans with hands on the planet. <u>Dur: 43"</u>		N		36a
28	<u>14. INT. PROBE</u> <u>COMMAND AREA</u> Vishinsky prepared for descent.	PONTI DE HAAN SALAMAR VISHINSKY MORELLI Guards		3 F/G, 1D A2 D/S L. Flat out. <u>F/X:</u> Bleeping	37 - 45
recording break					
30	<u>15. EXT. CLEARING</u> As they approach the Dome, they see Braun's body.	DOCTOR SARAH BRAUN's body	N	1B, 3C B2	46 - 48
				RECORDING PAUSE	
				1B	49
RECORDING BREAK : Artists move					
31	<u>16. INT. DOME</u> They go into Dome. Doctor sees Sarah for his spectromixer. While looking around, he finds Baldwin's body.	DOCTOR SARAH BALDWIN	N	4B/C, 2B C2, A3	50 - 55

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
35a	<u>TK 5A: EXT. JUNGLE</u> SARAH in jungle, on her way to the Tardis. <u>Dur:</u> 19"		N		56
36	<u>17. EXT. JUNGLE</u> Sarah enters the Tardis watched by Vishinsky and his men.	SARAH VISHINSKY DE HAAN PONTI Guards	N	1E, 2D D1	57 - 59
RECORDING PAUSE for editing purposes					
38	<u>18. INT. PROBE COMMAND</u> Salamar instructs Vishinsky not to destroy the Tardis, but to prepare it for transposition.	SALAMAR VISHINSKY (OOV)		5A F/Rod L. Hand Flat set	60
39	<u>18a. EXT. JUNGLE</u> Sorenson watching Vishinsky's party.	SORENSEN VISHINSKY PONTI DE HAAN Guards	N	3C, D1	61
RECORDING PAUSE for editing purposes					
41	<u>20. INT. JUNGLE</u> The Tardis is covered and dematerialises. Vishinsky meets Sorenson and is informed of developments.	VISHINSKY DE HAAN PONTI Guards SORENSEN	N	1E, D1, 3C	62 - 63
				RECORDING BREAK Roll back + mix	
				1E, 3C	64 - 66

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
44	<u>21. INT. DOME</u> Doctor is discovered by Vishinsky's men with Baldwin's body - Sorenson upset and cracks.	DOCTOR BALDWIN's body VISHINSKY DE HAAN PONTI SORENSON Guards	N	4C, 2C C2	67 - 72
RECORDING BREAK					
46	<u>22. INT. QUARANTINE</u> Tardis in quarantine area. Salamar orders the release of the doors.	SALAMAR MORELLI Guards	N	1F, 3G A4	73 - 74
RECORDING PAUSE for editing purposes					
49	<u>Sc. 24.</u> <u>INT. QUARANTINE</u> Salamar takes Sarah prisoner - she can't breathe - no oxygen.	SALAMAR MORELLI Guards		1F, 3H/E A4 <u>Sound</u> <u>Voice</u> distort	75 - 78
51	<u>25. INT. BASE</u> Vishinsky reports the Doctor's claim about a distress signal.	DOCTOR PONTI DE HAAN VISHINSKY Guards		4B, C1	79
52	<u>26. COMMAND AREA</u> Salamar asking if transmitters have been checked for a distress call.	SALAMAR Astronaut		3G, A4 D/S Flat out	80

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
53	<u>27. INT BASE</u> Vishinsky, not believing the Doctor, says any signal would have been monitored.	VISHINSKY DOCTOR PONTI DE HAAN Guards	D	2B	81
<u>/RECORDING BREAK/</u>					
54	<u>28. COMMAND AREA</u> Vishinsky reports no co-operation from the Doctor. Salamar hopes to have better luck with Sarah.	SALAMAR VISHINSKY (OOV) SARAH ASTRONAUT Guards		3G, 2D A2 <u>Sound</u> voice distort	82 - 87
55	<u>29. EXT. ROCK AREA</u> The rock pool - it's getting dark.		Dusk	1A <u>F/X:</u> Strange atmos.	88
56	<u>TK 6: MODEL SHOT</u> Blue star - setting Menacing atmosphere. <u>Dur:</u> 07"				89
57	<u>30. EXT. ROCK AREA</u> Rock pool - static noise - it's approaching.		Dusk	1A <u>Sound F/X:</u> Static noise. Fan + Dust F/X	90

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
58	<u>31. COMMAND AREA</u> Sarah being interrogated by Salamar. He is not convinced by her story. A decision is made to land.	SARAH SALAMAR MORELLI Guards		3G, 2D, 5A A2 D/S Flat Set <u>F/X:</u> Sound from Control	91 - 99
RECORDING BREAK : 1 to B + editing purposes					
60a	<u>31a. COMMAND AREA</u> Salamar reacting to landing.	SALAMAR MORELLI Guards		2E, A2 Cam 2 Tilt lens	100
60a	<u>31b. EXT. CLEARING</u> The probe lands	Astronauts	N	1B, 5B B2 <u>F/X:</u> Smoke	101 - 102
RECORDING BREAK					
61	<u>32. INT. DOME</u> Soreson relating events of the deaths of his team. They decide that the Doctor + Sarah could be responsible.	SORENSEN SALAMAR VISHINSKY PONTI DE HAAN DOCTOR Guards	N	3J, 2B A3	103- 104
63	<u>33. LIVING AREA</u> While trying to locate the position of the planet with his spectromixer, the Doctor discovers the window's magnetic lock is not working.	DOCTOR SARAH		4C, c2	105
/REC. BREAK Change Dome frontage: Strike graves/					

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
65	<u>34. EXT. CLEARING</u> Doctor + Sarah outside space- ship. Static noise approaches. The Doctor orders Sarah back.	O'Hara Guards DOCTOR SARAH "MONSTER"	N	5B, 1B 3K (outline) 2F B2	106- 110

END OF FIRST DAY'S RECORDING

DOCTOR WHO (4H) : "Planet of Evil"

Episode One

OPENING TITLES ON FILM

Music

S/I

T/Js (1) PLANET OF EVIL
 (2) by Louis Marks
 (3) Part One

END TELECINE

AB

'DOCTOR WHO'

by

Louis Marks

'THE PLANET OF EVIL'

EPISODE ONE

TELECINE 1: Shot 148

Ext. Space.

CAMERA tracks through space. A spangled pattern of stars passes. Celestial clusters and spiral nebulae. But now we become aware that space is growing emptier, that we are approaching the fringe of the last galaxy in the universe.

The last solar systems drift past. Now there is nothing ahead but blackness and one small, hazy planet...ZETA MINOR. towards which we are now heading.

END TELECINE 1:

AB

3A/B (pushing 1's cable) - B1/

1. 3 A 50° 1. EDT. THE CLEARING. DAY.

Low WS Jungle
across f/g.
PAN R - L to Dome
As BRAUN comes out,
TRACK after him to
Pos. B. and see
graves.

(BACKED BY
STRANGE ALIEN
JUNGLE, THE
CLEARING CONTAINS
ONLY A SURVIVAL
DOME AND FIVE
GRAVES.

BRAUN, A GEOLOGIST,
IS FIRING THE
EARTH AROUND
THE FIFTH.

(Cut-in)

2. 3 B

CS Plaque
planted

HE STABS AN
IDENTITY PLAQUE
INTO THE GROUND. /

'MORESTRAN PIONEER,
EGARD LUMB, DIED
HERE 7y2, IN THE
YEAR 37, 166.'

BRAUN STEPS
BACK AND
UNSLINGS A
CASE FROM
HIS NECK. /

3. 3 B

a/b
HOLD BRAUN fwd
to Cam. in MCU and
PAN him right back
to Dome.

HE TAKES OUT
A SPACE AGE
SEXTANT AND
TAKES A READING
FROM THE DISTANT
SUN, FIVE THOUSAND
LIGHT YEARS AWAY.

(Break next)

DAYLIGHT ON
THIS PLANET IS
A FEEBLE BLUE
HAZE.

NOW, WITH
AN ANXIOUS
GLANCE AROUND,
BRAUN HEADS
FOR THE SURVIVAL
SHELTER)

RECORDING BREAK

AB

1A - 2A - A14. 2 A 2. EXT. ROCK AREA. DAY.CS Mixer-top
with dust(SORENSEN AND
BALDWIN ARE
WORKING JUST
BELOW THE LIP
OF THE BLACK
POOL.

5. (As BALDWIN moves)

1 AWS Pool.
HOLD BALDWIN fwd
and PAN him across
f/g and SWING RIGHT
to 2-s: BALDWIN/
fav. SORENSON6. 2 ACS BALDWIN.
As he kneels,
PAN DOWN to see
cannister and
ACROSS to SORENSON
at microscope in
CS with cannisterSORENSON, THE
SENIOR SCIENTIST,
IS EXAMINING
THE MATERIAL
UNDER A STEROMETER
SET UP ON A PORTABLE
BENCH.THE COMMUNICATOR
BEHIND THEM
EMITS A CALL
SIGNAL.DUB
Communicatio
call7. 1 A2-s a/b
Hold BALDWIN's move
fwd and turn in
f/g and TRACK in
to single.BALDWIN PICKS
UP THE HEADSET)BALDWIN: Yup?

(4 next)

4A - C1

Low MS BRAUN
seeing communications
unit.

BALDWIN: (V.O. FILTER) 111
quiet.

BRAUN: Where are you?

- 5 -

AB

(8, on 4)

1A - 11

9.

1

A

4. EXT. ROCK AREA. DAY.

a/b

MS BALDWIN

BALDWIN: Sector five. We've
hit a rich lode.

(4 next)

4A - C1

10. 4 A 5. INT. DOME. DAY.
 MCU BRAUN

BRAUN: Sector five! Hey,
listen, I just took a sun
shot. You have fifteen
degrees to full night. You'd
better get out of there fast!

(1 next)

$$\sqrt{1\Lambda - \Lambda 1 - 2\Lambda}$$

11. 1 A 6. EXT. ROCK AREA. DAY.

$$\frac{a}{b}$$

TRACK IN behind
BALDWIN as he Xs
to 2-s:
BALDWIN/fav.
SORENSEN

BALDWIN: Right.

(HANGS THE
HEADSET BACK)

Professor, Professor

(SORENSEN IS
ENGROSSED,
PEERING INTO
THE THERMOMETER.
BALDWIN GOES
ACROSS)

- that was Braun. We've got to leave.

SORENSEN: What?

TRACK IN losing
BALDWIN to
single SORENSON

BALDWIN: Fifteen degrees to night.

(as Baldwin kneels)

SORENSEN: Just look at this,
Baldwin...it's showing more
than seventy pure! /

12. 2 A
Low 2-s fav.
BALDWIN/SORENSEN

(1 next)

AB

BALDWIN: We'll never make
base from here, sir, if we
don't leave now.

SORENSEN: The last time
we hit a vein as rich as
this, you know what happened...

BALDWIN: Lorenzo died. He
was the first. That's when
it all seemed to start...

13. 1 A
CS SORENSON

SORENSEN: We lost it. The
vein vanished. This damned
planet took it back. It's
alive, you know, Baldwin.
It watches every move...

BALDWIN: Professor, please, we must go.
(HE GLANCES
ABOUT, MANIC
OBSESSIVE)

SORENSEN:
I won't be beaten again!
load the canisters.

BALDWIN: Professor - please -
there isn't time now. We
can return tomorrow -

PULL BACK +
ELEVATE to
o/shoulder 2-s:
BALDWIN/SORENSEN
as SORENSON passes
cannister

SORENSEN: It'll be gone by
tomorrow!

(HE SEIZES
BALDWIN'S
SHOULDER)

Don't you understand, Baldwin?
It knows - it senses what we're
trying to do!

14. 2 A
C.2-s fav.
BALDWIN/SORENSEN

(1 next)

AB

15. 1 A
a/b
- BALDWIN: I'm not trekking
back through that jungle,
in the dark! If you don't
come now, ...I shall
have to leave you. /
16. 2 A
a/b
- SORENSEN: Then leave! Leave... /
17. 1 A
2-s: BALDWIN/SORENSEN
as BLADWIN left to
exit b/g
- (HE TURNS BACK
TO HIS WORK. /
- BALDWIN
HESITATES,
MAKES A HELPLESS
GESTURE,
THEN PICKS
UP HIS KIT)

RECORDING PAUSE : BALDWIN to Costume

(4 next)

4A - C1

18. 4 A 7. INT. DOME. DAY.

MCU BRAUN
HOLD him in MS
and see him exit
door RIGHT.

(BRAUN IS
PACING ANXIOUSLY,
SHOOTING GLANCES

FINALLY HE
MAKES UP
HIS MIND.

HE TAKES A
CARBINE DOWN
FROM A WALL
(BACK AND EXITS)

RECORDING BREAK : Artists moves

AB

1B - B2 - 3C/B19. 3 C 8. EXT. THE CLEARING. DAY.

Low WS Dome with
foliage f/g.
Let BRAUN come fwd
and as he reacts and
turns and runs.

(BRAUN LEAVES
THE DOME.
HE SETS OFF
ACROSS THE
CLEARING.

WE SHOW THE
DOOR NOT FULLY
CLOSED.

20. 1 B
Low MS BRAUN running
L. PULL BACK and
PAN him L, ending
obscure behind
foliage.

A CRY OF
TERROR./ BRAUN
IS ON THE FAR
EDGE OF THE
CLEARING AND
IS FIGHTING
SOME VAST INVISIBLE
FOE. HE IS
DRAWN, STRUGGLING,
INTO THE MAW OF
NOTHINGNESS. /

DUB
Static
Monster
noise

21. 3 B
MS BRAUN struggling

CAMERA LOCKED OFF

HE DISAPPEARS,
STILL SCREAMING,
HIS HEAD AND
SHOULDERS BEING
LAST TO VANISH.

SOUND
Take
scream for
Dub.

THERE IS A FINAL
DREADFUL CRY.
THEN NOTHING)

RECORDING BREAK for Roll back + mix

MIX to

22. 3 B /
Empty frame

(TK next)

Ep. 1

AB

- 13 -

TELECINE 2: Dur: 59 seconds

Ext. Jungle. Dusk.

BALDWIN is running.
Mounting panic.
Shapes loom up
at him in the dark
and branches wrap themselves
round him as he tries
to gather speed.

The jungle seems to
be almost alive as
he hurtles through it.

At one point he falls,
entangled, but forces
himself up and on.

END TELECINE 2:

(3 next)

- 13 -

B2 - 3C

23. 3 C 9. EXT. THE CLEARING NIGHT.

Low MS BALDWIN
thru foliage -
PAN him L. to
see Dome

(BALDWIN ARRIVES,
NEAR EXHAUSTION,
GASPING FOR
BREATH.

Let him enter

HE HURRIES
TOWARDS THE
DOME. ITS
DOOR IS WIDER
OPEN THAN IN
SCENE 8)

BALDWIN: Braun...! Braun !

RECORDING BREAK : Artists moves

AB

4B - C1 - 2B24. 4 B 10. INT. DOME. NIGHT.

Low WS across
communications
unit.

See BALDWIN enter.

(BALDWIN ENTERS)

BALDWIN:

Sorenson, wouldn't come.

(LOOKING AROUND) Braun -
where are you?

(SUDDENLY A
HEAVY CRACKLE,
HAIRY AND DEEP,
PANICS HIM.

THE NOISE IS
UNLOCATABLE,
ALL AROUND HIM
LIKE STATIC
ON A QUADROPHONIC
STEREO.

HOLD him and
PAN DOWN to
CS Emergency button

BALDWIN WHIRLS.
THE INVISIBLE
MONSTER CLOSES
ON HIM.

BALDWIN SCREAMS
AND STRUGGLES.
THE CREATURE
BEGINS TO ABSORB
HIM.

25. 2 B
Low MS BALDWIN
leaving button and
staggering to door
L.

HIS DEATH
IS A REPEAT
OF WHAT WE SAW
HAPPEN TO BRAUN.

CAMERA LOCKED OFF

RECORDING BREAK for roll back and mix

AB

MIX to

26.

2

B

a/b

without actor

BEFORE HE
FINALLY DISAPPEARS
BALDWIN CLAWS
A HAND TOWARDS
THE TRANSMITTER.

HE HITS
BUTTON MARKED
'EMERGENCY'.

THEN HE IS
SUCKED INTO
INVISIBLE
DEATH AND WE
HEAR HIS LAST,
(FADING CRY)

RECORDING PAUSE for editing purposes

/2E - A2 - 1F - 3D/

131. 1 F 11. INT. TARDIS
CS Control column

PULL OUT to
Low 2-s:
SARAH/DOCTOR

THE DOCTOR AT
THE CONTROLS.

SARAH LOOKING
AT HER WATCH.

SARAH:

How long have we been
travelling?

DOCTOR: What did you say?

(as Doctor moves)

SARAH: You promised we'd be back
in London five minutes before
leaving Lochness. /

132. 3 D
MS DOCTOR

DOCTOR: Did I? Did I promise that?

SARAH: You're trying to wriggle
out of it.

133. 2 E
MCU SARAH

DOCTOR: Wriggle out of what? /

134. 1 F
Profile DOCTOR.

SARAH: Your promise. /

PAN him R. to
Low 2-s across
column:
DOCTOR/SARAH

DOCTOR: Listen - we're travelling
through the space-time void and you're
talking about minutes.

SARAH: I see. What's gone wrong this
time?

PULL BACK ahead
of DOCTOR and end
2-s before column:
SARAH/DOCTOR

DOCTOR: What makes you think
something's gone wrong. It's
nothing, nothing at all.

SARAH: Because you always get rude when you're trying to cover up a mistake.

DOCTOR: (WORKING) It's nothing of consequence, Sarah - a slight overshoot - easily rectified - /

135. 3 D
C.2-s fav. SARAH/DR

SARAH: Come on, Doctor - where are we? /

136. 2 E
CU DOCTOR

DOCTOR: We've come out of the time vortex at the wrong point, that's all a few years too late. /

137. 3 D
CU SARAH

SARAH: How many? /

138. 2 E
a/b

DOCTOR: Thirty thousand. /

139. 3 D
a/b: reaction

A RED LIGHT
STARTS TO PULSE
ON THE CONTROL /

Sound
Bleep

140. 2 E
a/b:
2-s: SARAH/DOCTOR

PAN DOCTOR R. up
side of column,
ending 2-s:
SARAH/DOCTOR

SARAH: (STARES) That's a distress call!

DOCTOR: Someone's in trouble ...

SARAH: Where?

DOCTOR: Who knows? Standby for emergency materialisation.

RECORDING PAUSE : editing

3D - D1

27. 3 D 11a... EXT. JUNGLE. NIGHT.
 WS Jungle

CAMERA LOCKED OFF

RECORDING BREAK : Set Police Box

ROLL BACK + MIX to

28. 3 D /
 a/b:
 Tardis materialising
 HOLD 2-s:
 DOCTOR + SARAH out.
 Let them exit
 frame to R. f/g

TARDIS MATERIALISES.
LIGHT FLASHING.
THE DOOR OPENS
AND THE DOCTOR
EMERGES, FOLLOWED
BY SARAH.

HE CONSULTS A
SMALL INSTRUMENT.

SARAH: Which way?

DOCTOR: It's in that direction. Come
on.

HE HURRIES OFF.
SARAH FOLLOWS.

(2 next)

C1 - 2B

29. 2 B 12. INT. BASE. NIGHT.
 MS Transmitter
 TRACK IN on it

(EMPTY.

WE HOLD ON
THE TRANSMITTER,
HEAR THE FAINT
BLEEP OF ITS
SIGNAL.

F/X
Bleep

THE BATTERIES
ARE DYING)

(TK next)

TELECINE 3: Dur: 52"

EXT. JUNGLE. NIGHT

The DOCTOR walking around
with his compass and shaking
it, watched by SARAH.

SARAH: You don't know where we are.

DOCTOR: Ah - with any luck, we're
near enough to reach whoever it is -

SARAH: That is not what I meant.

DOCTOR: - before whatever it was
made them transmit the call, overwhelm
them. That is if we're not too
late already.

SARAH: I mean what planet?

DOCTOR: er -- it was a weak signal ...
and allowing for refractive interference
from the time warp
can you move any faster?

SARAH is held back by
something. Lose DOCTOR
from shot.
Hold SARAH.

SARAH: I'm doing the best I can

SARAH stiffens, her
eyes dilate as a strange
feeling overtakes her.

END TELECINE 3

TELECINE 3a: Shot 148a

(Model Shot) Dur: (1) 14"
(2) 22"

The Morastran Prode
in space.

We MOVE IN on it.

END TELECINE 4

D/S Left Flat out/3E/F - A2 - 1C - 4B Caption with O/Lay or CSO/

30. 1 C 13. INT. PROBE COMMAND AREA.

Low WS with
VISHINSKY R.f/g
seeing

30a. 4 B Caption: Planet

O/Laid

ZOOM IN slowly

(SALAMAR, THE
COOL, YOUTHFUL
CONTROLLER, SITS
IN THE CENTRAL
CHAIR OF THE
GUIDANCE CONSOLE.

VISHINSKY, SECOND
IN COMMAND, AN
OLD SPACE CORPS
SWEAT, SITS
BESIDE HIM.

IN FRONT OF THEM
A WINDOW GIVES
OUT INTO BLACK
SPACE.

MONITORS LINED
ABOVE THE CONSOLE
SPELL OUT A CONSTANT
STREAM OF ENGINEMETRIC
DATA.

VISHINSKY LOOKS .
O.O.V)

31. 3 E VISHINSKY: There it is/
Max Low 2-s: Zeta Minor. The last planet
MORELLI/VISHINSKY of the known universe ...

Q PAN VISHINSKY R. and
see SALAMAR b/g

--- RECORDING PAUSE ---
3 to F

(SALAMAR PRESSES
A BUTTON)

32. 3 F
Low MS SALAMAR
(thru desk?)

PULL OUT to 2 s:
SALAMAR/VISHINSKY
as he comes fwd R.

SALAMAR: Crew Deck. Orbital
entry imminent. Ponti and de
Haan to Command Area. (TURNS) You
will lead the landing party,
Vishinsky.

(1 next)

VISHINSKY: Not Ponti?

SALAMAR: You are the most
ex-perienced officer.

VISHINSKY: You're going to
scan first?

SALAMAR: No.

VISHINSKY: It's advised procedure
before physical landing on any
X-planet./

33. 1 C
Low C.2-s
fav. SALAMAR/VISHINSKY

SALAMAR: Technically Zeta Minor
isn't and X-planet. Professor
Sorenson's party have been on
surface for months./

34. 3 F
MCU VISHINSKY

VISHINSKY: They might have
been dead for months. They've not
reported./

35. 1 C
a/b

SALAMAR: Vishinsky, you know
our fuel position. Simply getting
this far utilised the Probe's
emergency reserve. I cannot
use further fuel on allow-level
scan .../

36. 3 F
a/b

(VISHINSKY SEES FURTHER
ARGUMENT IS POINTLESS.

PAN DOWN on
to SALAMAR as
VISHINSKY goes
b/g

VISHINSKY: It's your decision,
Controller. I'll get equipped
for descent.

TELECINE 5: Dur: 43"

EXT. JUNGLE. NIGHT

The DOCTOR has returned for SARAH, who still clings for support to the tree.

DOCTOR: What's the matter, Sarah?
Are you alright?

SARAH: I don't know. I just suddenly felt so ... odd. As though my mind had left my body.

The DOCTOR is studying her.

DOCTOR: You alright now?

SARAH: Yes, fine.

DOCTOR: You look alright to me.

SARAH: What's that you've found?

The DOCTOR holds up a corroded metal tool.

DOCTOR: A hand tool of some kind.

SARAH: So the people who sent that signal might be humanoid.

The DOCTOR looks at Sarah.

SARAH: Well, if they've got hands

END TELECINE 5

(3 next)

D/S LEFT FLAT STILL OUT3F/G - A2 - 1D

37. 3 F 14. INT. PROBE COMMAND AREA.

Low MS SALAMAR on
control. As he
moves to descend,
PAN DOWN to see
DE HAAN and PONTI
coming fwd -
PULL BACK ahead
of them and end
low 2-s:
PONTI/SALAMAR (Pos 3G)

PONTI AND DE
HAAN STAND
IN FRONT OF
SALAMAR.

38. 1 D
Low 3-s:
PONTI/DE HAAN/SALAMAR

SALAMAR: Ponti - the descent chamber's
ready. /

PONTI: Very good, Controller.

39. 3 G
Low C.2-s:
VISHINSKY coming fwd/
SALAMAR

SALAMAR: The Probe will remain in free
orbit /

THE DOOR SLIDES OPEN
AND VISHINSKY ENTERS.

40. 1 D
C.2-s:
PONTI/DE HAAN

in case emergency escape procedues are
needed. From the time you land maintain
permanent contact. /

41. 3 G
a/b

DE HAAN: Understood, Controller. /

(1 next)

(41, on 3)

SALAMAR: The descent area
is the one selected for Sorenson.
You should have no difficulty
locating the base.

VISHINSKY: Unless something
gets in our way, /

42. 1 D
a/b:
2-s reaction
PONTI/DE HAAN

43. 3 G
2-s a/b

SALAMAR: You are equipped and
trained to deal with all normal
contingencies. The prime
purpose of this mission is to
locate Professor Sorenson's
expedition. If hostile
forces are found to be
operating on Zeta Minor, we
have the capacity to eliminate
them.

F/X
Bleeping

(as Salamar turns)

(A BLEEPING
SOUND ISSUES
FROM THE CONSOLE. /

44. 1 D
High Group: PONTI/
DE HAAN/VISH/SALAMAR
Let SALAMAR come fwd
and PAN him R. upstairs

SALAMAR TURNS)

We are in orbit. Prepare for
descent. /

45. 3 G
3-s: PONTI/DE HAAN/
VISHINSKY.
TRACK after them
as they enter
changer and
adjust charges.

RECORDING BREAK

1B - B2 - 3C

46. 3 C 15. EXT. THE CLEARING. NIGHT.
 Low CS foliage
 with 2-s:
 DOCTOR/SARAH coming
 fwd and reacting

(THE DOCTOR AND
 SARAH PART THE
 FRINGE OF JUNGLE
 AND PEER OUT
 AT THE SURVIVAL
 DOME.

47. 1 B (Back)
 PAN UP from body
 to POV Dome

48. 3 C
 a/b:
 Let them exit R.

THE DOCTOR GIVES
 SARAH A NOD
 AND THEY MOVE
 FORWARD CAUTIOUSLY.

--- RECORDING PAUSE ---

49. 1 B
 Low WS with SARAH +
 DOCTOR entering from L.
 TRACK IN behind them
 and PAN DOWN to see
 BRAUN and up to 2-s:
 DR/SARAH kneeling.

SUDDENLY SARAH STOPS
 WITH A STIFLED GASP
 OF FEAR. SHE IS
 LOOKING DOWN.

THE DOCTOR JOINS HER.

49a. or 5 following on
 top shot

BRAUN'S WITHERED
 BODY LIES IN A
 STIFF AND TWISTED
 POSTURE JUST IN
 FRONT OF THEM. WE
 IDENTIFY IT BY THE
 MACHINE CARBINE STILL
 CLUTCHED IN ONE
 EMACIATED CLAW)

SARAH: It looks like we're too late.

TRACK after
 DOCTOR and SARAH
 as they pass graves
 and enter Dome.

DOCTOR: Several months too late
 by the look of him.

(THEY MOVE ON.
 PAUSE TO CONSIDER
 THE GRAVED. THEN
 HEAD FOR THE DOME)

RECORDING BREAK : Artists moves

C2 - 4B/C - A3 - 2B

50. 2 B 16. INT. DOME. NIGHT.

CS Door -
PULL BACK and
PAN DOCTOR L.
ending Low 2-s
fav. DOCTOR/SARAH

DOCTOR AND SARAH
COME INTO THE
DESERTED CONTROL
AREA.

DOCTOR: Anyone about?

SILENCE. THEY
WALK AROUND
GINGERLY.

SARAH: Can't we have some lights?

DOCTOR: (AT CONTROL) The power's probably run down.

SARAH: That would account for the weak signal.

DOCTOR: Ah!

SARAH: What?

DOCTOR: (POINTS) Automatic distress button. It all adds up. It's probably been running for months. High capacity power cells dependent on sunlight for charging. /

51. 4 B
MS SARAH

Ep. 1 (51 on 4)

PAN her LEFT
to find DOCTOR
in f/g.
DEEP 2-s:
DOCTOR/SARAH

SARAH: So we're still in the solar system.

DOCTOR: We're in a solar system. But what particular star provides the light and energy ? Wherever we are, Sarah, it's a long way out.

track after
DOCTOR as he
Xs to door

HE CROSSES TO DOOR

SARAH: I wonder what happened here?

DEPRESS and PAN
DOCTOR R. down
wall

DOCTOR: Well, what do we know? This was clearly the base for a scientific expedition, possibly geological. Something went wrong and they sent out a distress signal./

52.

2 B

Low MCU SARAH
HOLD her fwd to
C.2-s: SARAH/DOCTOR

sarah: And died before help arrived.

As DOCTOR Xs frame -
EASE OUT to 2-s:
DOCTOR/SARAH

DOCTOR: Yes - something like that. A lost expedition.

SARAH: So what are we going to do now?

DOCTOR: Let's go back to the Tardis and fetch my spectromixer and fix our position by that star, then I can repair this power cell and try to make contact./

53.

4 B

Low 2-s
DOCTOR/SARAH

SARAH: Why don't you do that now and I'll get the spectomixer.

DOCTOR: Would you do that?

SARAH: I know the way.

(2 next)

(53, on 4)

DOCTOR: Good thinking. (PAUSE)
Well, what are you waiting for?

SARAH: The key.

DOCTOR: Oh yes - here. And you'd
better take this, too, in case you
run into anything hungry.

Let SARAH
exit R.

Let SARAH
exit R.

SARAH: All right see you.

SARAH EXITS.

54. 2 B
 MS DOCTOR

 TRACK after him
 to door

 and as it opens -

LEFT ALONE
DOCTOR CONTINUES
TO EXPLORE.
HE FINDS A
BANK OF BUTTONS
AND PRESSES ONE.

55. 4 C
 MCU DOCTOR
 reacting (to body)

 PULL BACK as DOCTOR
 comes fwd and
 PAN DOWN to see body.

PART OF THE
WALL AT ONE
END OF THE
AREA STARTS
TO SLIDE
SLOWLY SIDEWAYS.

THE AREA
REVEALED IS
THE LIVING
QUARTERS OF
THE MEN WHO
CAME ON THE
EXPEDITION.

PAN LEFT and UP
thru f/g with
DOCTOR and
CRAB R. to 2-s:
DOCTOR/BALDWIN

DOCTOR reacting
to R.

IT ALL LOOKS
REASSURINGLY
NORMAL AND LIVED
IN. THEN THE
DOCTOR SEES BALDWIN'S
DEHYDRATED BODY.
HE STOOPS TO
EXAMINE IT. HIS
ACUTE HEARING
REGISTERS SOMETHING.
THE TICKING OF
BALDWIN'S WATCH
AND SUDDENLY THE
DOCTOR KNOWS
BALDWIN ONLY
DIED RECENTLY.

56. TELECINE 5A: Dur: 19"

EXT. JUNGLE. NIGHT

SARAH in the jungle on her
way back to the Tardis

END TELECINE 5A

(3 next)

1E - D1 - 3D

57. 3 D (Back) 17. EXT. JUNGLE. NIGHT.

LS. Tardis.
Let SARAH come
from mid-ground
and enter Tardis.
See hands come
into f/g

(SARAH PROCEEDS
CAREFULLY TOWARDS
THE TARDIS. WE
VIEW HER FROM A
CERTAIN DISTANCE
FROM A CAMERA
PLACED BEHIND
SOME UNDERGROWTH.

AS SHE ENTERS
THE TARDIS A
PAIR OF HANDS
COME INTO VIEW
IN TIGHT CLOSE
SHOT AND DRAW
ASIDE THE BRANCHES
TO GIVE A BETTER
VIEW./

58. 1 E
Low WS (avoiding Dome)
MS. DE HAAN With
Group from L.
TRACK after them
seeing Tardis and
SWING R. ending
Group shot: DE HAAN/
PONTI/VISHINSKY

VISHINSKY, DE HAAN
AND PONTI APPROACH
TARDIS AND WALK
ROUND IT.

PONTI GOES TO
TRY THE DOOR)

Don't touch -
VISHINSKY: Keep back. It maybe a
trap.

(HE TAKES OUT HIS
MICRO RADIO AND
SPEAKS INTO IT) /

59. 3 D
C.2-s:
PONTI/VISHINSKY

Landing party to probe...

/2E - A2/

141. 2 E 17A. INT. TARDIS.

Low WS over column
seeing entrance.

TRACK IN on SARAH
as she enters and
sits and GO IN to
CS Bag.

(SARAH IS LOOKING
FOR THE SPECTROMIXER.
WITHOUT A LOT OF
SUCCESS. PICKS UP
SOMETHING. REJECTS
IT. SIMPLY
CURSES THE DOCTOR)

RECORDING PAUSE : editing

L/H Flat set5A - F/Rod

60. 5 A 18. INT. PROBE. COMMAND AREA.

HS thru door with
MS SALAMAR at desk
and ASTRO R. of frame.

(SALAMAR IS TALKING
BY RADIO TO VISHINSKY)

SALAMAR: Understood. You have
acted correctly. Do not attempt
entry.

ZOOM IN to
CS SALAMAR

VISHINSKY: (CRACKLE V.O) Do we
apply disintegrators?

SALAMAR: On no account. It will
yield essential information on hostile
forces. (HE THINKS) Your orders
are... transpose object to the probe
Out.

(TO MAN IN FRONT OF HIM) Prepare
quarantine berth to receive possible
dangerous alien airtifact.

(As SALAMAR
turns away)

(3 next)

3C - D1

61. 3 C 18A. EXT. JUNGLE. NIGHT.
 LS Group at Tardis

(ANGLE FROM POV
OF UNSEEN OBSERVER
AS IN EARLIER SHOT.)

IN LONG SHOT WE
SEE VISHINSKY'S
PARTY

PAN RIGHT
to see SORENSON
in big R. f/g.

WE CHANGE OUR
ANGLE SLOWLY TO
SHOW THAT WATCHER
IS IN FACT
SORENSON, LOOKING
TIRED AND UNSHAVEN.
HE REGARDS THE
SCENE BUT DOESN'T
MOVE)

RECORDING PAUSE for editing purposes

/2E - A2 - 3D/

142.	<u>2</u>	<u>E</u>	<u>19.</u>	<u>INT. TARDIS.</u>
		CS Bag		
		TRACK BACK with		SARAH HAS AT
		SARAH to		LAST FOUND THE
		Control column		SPECTROMIXER.
				SHE OPERATES THE
				EXIT SWITCH AND
143.	<u>3</u>	<u>D</u>		<u>TRIES THE DOOR./</u>
		POV Doors		
				IT WON'T OPEN.
144.	<u>2</u>	<u>E</u>		<u>SHE TRIES AGAIN./</u>
		CU SARAH		
		reaction		
				SARAH BEGINS TO
145.	<u>3</u>	<u>D</u>		<u>GET WORRIED./</u>
		MS Doors		
		TRACK IN behind		
		SARAH as she Xs		

RECORDING PUASE : editing

1E - D1 - 3C

62. 1 E (into set) 20. EXT. JUNGLE. NIGHT.

3-s: DE HAAN/
PONTI/VISHINSKY
seeing box

(VISHINSKY'S MEN
PLACE SOME
COVERING OVER
THE TARDIS. THEN
THEY WITHDRAW.

(as they leave)

63. 3 C
MS Box

CAMERA LOCKED OFF

VISHINSKY MUTTERS
SOMETHING INTO HIS
RADIO. / THEN THE
TARDIS, IN ITS
COVERING, SLOWLY
DEMATERIALIZES.

REC. BREAK : Strike Box

ROLL BACK and MIX to

64. 3 C
a/b
Let Group
reassemble and
see VISHINSKY
stop

VISHINSKY AND THE
MEN MOVE BACK TOWARDS
CAMERA. THEY ARE
ALERT AND CARRY
THEIR RAY GUNS AT
THE READY.
VISHINSKY LEADS.

SUDDENLY VISHINSKY
RAISES HIS ARM
TO HALT THEM.
THEY LOOK AT HIM)

VISHINSKY: Something over... there.

(HE POINTS.
WE LOOK AT THE
THICK UNDERGROWTH)

PULL BACK to
3-s: fav VISHINSKY/
PONTI/SORENSEN

Approach and identify yourself.
(cont...)

(1 next)

- 41 -

(AFTER A MOMENT
SORENSEN EMERGES)

65. 1 E VISHINSKY: (cont) / Professor Sorenson! /
 Low Group:
 VISH/Guard/SORENSEN
SORENSEN: I have been observing you for some time. One has to be careful on this planet. Appearances can be deceptive.
- VISHINSKY: Are you all right, professor?
66. 3 C SORENSEN: Yes, it's nearly dawn. The days are quite safe. /
 Group: VISHINSKY
 coming fwd/SORENSEN
VISHINSKY: How are you? Galactic Mission Control received no word from you. They sent us to investigate.
- SORENSEN: I am well. More than well. My theory about Zeta Minor is true. Only last night I made the vital discovery. In Sector Five I found
- VISHINSKY: / Where are the others?
- SORENSEN: Baldwin returned to base last night. He was... suffering from fatigue. He'll be fine now. Come, I'll show you the way.
- (HE LEADS OFF)
- CRAB RIGHT as
 VISHINSKY/SORENSEN
 come fwd and
 PULL BACK
VISHINSKY: There were eight in your expedition.

HOLD Group
stopping

SORENSEN: Yes... we've had a few
difficulties... conditions are hard.
We've lost a few. But the important
thing is the mission has been a
success. We found what we came to
find.

VISHINSKY: How many have you lost?

SORENSEN: (AFTER A HESITATION)
No 'll be fine now. Just
fatigue. Just needed a good rest.
We're not far.

HOLD their move
fwd - exit R. of
frame.

HOLD 2-s:
DE HAAN/PONTI
reacting as
they exit frame.

(HE LEADS OFF AGAIN.
VISHINSKY EXCHANGES
A GLANCE WITH PONTI
AND DE HAAN AND
THEY FOLLOW)

(2 next)

Ep. 1 (66 on 3)

4C - C2 - 2C

67. 2 C 21. INT. DOME. DAY.
 CS Body
 PAN UP to DOCTOR

(IN THE LIVING
QUARTER SECTION
THE DOCTOR HES
LAID OUT BALDWIN'S
BODY AND IS
BUSY EXAMINING
IT. VERY PUZZLED
AND VERY CONCERNED.
HE HEARS A NOISE
FROM THE OTHER PART
OF THE BASE)

(as he turns)

68. 4 C (A SHOT EMPHASISING
 CS Guns - THE BARRELS OF
 THREE RAY GUNS
 ZOOM OUT to POINTING TOWARDS
 Group with THE ENTRANCE
 VISHINSKY/SORENSEN TO THE LIVING
 QUARTERS.

PAN SORENSON fwd
and DOWN to kneel

SUDDENLY SORENSON
BREAKS DOWN. HE
RUSHES FORWARD)

SORENSON: Baldwin!

(2 next)

1F - A4 - 3G73. 1 F (Swing right) 22. INT. QUARANTINE BERTH.

Low MS Door -
 HOLD SALAMAR/MORELLI
 coming fwd and
 CRANE UP and
 ELEVATE to Deep shot:
 SALAMAR L.f/g/Tardis

THIS IS SITUATED
 IN THE LOWER SECTION
 OF THE PROBE. THE
 TARDIS IS IN THE
 CENTRE. THERE IS
 A GALLERY TO ONE
 SIDE AND ON THIS
 STANDS SALAMAR WITH
 ONE OF THE ASTRONAUTS,
 MORELLI.

MORELLI: The photonic analysis of
 the exterior indicates an amalgam
 of elements similar in composition
 to relics discovered on the Telerian
 planet in the second era.

SALAMAR: Earthlings?

MORELLI: I've tried to establish
 age, but there are some confusing
 trace elements which interfere with
 the readings. /

74. 3 G
 Low M.2-s:
 SALAMAR/MORELLI
 TRACK IN tighter
 to single SALAMAR

SALAMAR: But the earth planet has
 been uninhabited wasteland since
 the start of the third era.

MORELLI: Perhaps alien infiltrators?
 Operating an undiscovered base there ...

SALAMAR: Vishinsky reports that it
 contains a hostile. Release
 the magnetic field.

(Rec. Pause next)

MORELLI: You're going to let it
out?

SALAMAR LEVELS A
RAY GUN AT THE
TARDIS.

SALAMAR: Yes. If it's aggressive,
it can be destroyed.

RECORDING PAUSE for editing purpose

/2E - A2/

146. 2 E 23. INT. TARDIS:

Low MS SARAH
across Control.

Let her come fwd
to Column and
Hold her to camera.

PAN her to door in
profile as they
open.

(SARAH IS STILL
TRYING THE EXIT
SWITCH. TO HER
SURPRISE IT
SUDDENLY WORKS.

THE DOOR STARTS
TO SWING OPEN.

SHE RUNS TOWARDS IT)

RECORDING PAUSE

1F - A4 - 3H/E

75. 1 F (into set) 24. INT. QUARANTINE BERTH:
 Low MS SARAH
 coming from
 Tardis

(THE DOOR OF THE
 TARDIS OPENING.)

SALAMAR AND
 MORELLI LEVEL
 THEIR GUNS TENSELY.

SARAH COMES OUT.

SHE REACTS TO HER
 SURROUNDINGS WITH
 ASTONISHMENT

76. 3 H
 Deep 3-s:
 SALAMAR/MORELLI/
 SARAH f/g

SALAMAR: Just stand where you are!

SARAH: Where...where am I?

(DISTORT)

Sound
Distort

SALAMAR:/ You are in orbit around
 planet Zeta Minor. You are a Morastran
 prisoner.

(SARAH STAGGERS
 AND SEEMS ABOUT
 TO FALL)

HOLD SARAH in
 f/g as she
 staggers

SARAH: I can't breathe...

77. 1 F
 Profile 2-s:
 SALAMAR/MORELLI

(SHE DOES FALL)/

SALAMAR: An oxygen type. Could be
 an Earthling. Transflow oxygen to
 quarantine area.

See light
flash in b/g

A LIGHT FLASHES
OVER THE GALLERY

(N.B. no sound
of light
flashing.)

MORELLI: The Command Deck calling,
Controller.

SALAMAR: Yes complete the
quarantine procedures and bring the
alien to me.
You see what she is holding?

HOLD SALAMAR's
X

78. 3 E
 CS Tool
 ZOOM IN

(4 next)

4B - C1

79. 4 B (Right) 25. INT. BASE. DAY.

CS Wall

PAN DOWN and

PULL OUT to Group:

DOCTOR/DE HAAN b/g/

SORENSEN/VISHINSKY

(WE START ON A WALL
RACK. A COUPLE
OF SIMILAR TELS
ARE CLIPPED TO THE
WALL. THERE IS A
SPACE WHERE ONE IS
MISSING. WE PAN
FROM THIS TO WHERE
THE DOCTOR IS BEING
GUARDED CLOSELY BY
PONTI AND DE HAAN.

VISHINSKY TALKS OVER
THIS INTO HIS RADIO)

He calls himself the Doctor. ^{He's not c}
VISHINSKY:/ He claims to have landed ^{our world.}
in response to a distress call.

(3 next)

D/S Flat out

3G - A4

80. 3 G 26. INT. COMMAND AREA.
Low 2-s:
SALAMAR/ASTRONAUT
(SALAMAR AT THE
CONSOLE)

SILVER: Have you checked the transmitters?

(2 next)

C1 - 2B

81. 2 B 27. INT. BASE:

Low 3-s:

PONTI/DR/VISHINSKY

Yes

VISHINSKY: / Any signal would have been monitored by our receivers.

THE DOCTOR: Perhaps my receivers
are better than yours.

PONTI: (THERELTIMING) Silence.

THE DOCTOR: My manners certainly are.

RECORDING BREAK

3G - A2 - 2D

82. 2 D 28. INT. COMMAND AREA.
 Low 2-s at
 Console:
SALAMAR/ASTRONAUT SALAMAR: Can't Sorenson explain?
- (THE ENTRANCE SLIDES
 OPEN AND SARAH IS
 LED IN BY THE
 ASTRONAUT.)
83. 3 G
 Low MS doors
 opening with
 Guards + SARAH
 coming forward
 SHE HEARS VISHINSKY'S
 ANSWERS ON
 CRACKLE)
- (DISTORT)
VISHINSKY: (V.O. CRACKLE) He's still
 shocked. His mental state is...
 strained.
84. 2 D
 a/b
 PULLOUT as Guards
 and SARAH enter
 frame R. to low
 Group: Guard/SAL/
 ASTRO/SARAH R.f/g
SALAMAR: Understandable. We arrived
 just in time. And the prisoner?
VISHINSKY: (DISTORT) Just repeats the same
 story.
85. 3 G
 MCU SARAH reaction
86. 2 D (SALAMAR LOOKS AT SARAH)
 CU SALAMAR
 See him begin to
 come forward. SALAMAR: I may have better fortune.
87. 3 G
 SARAH a/b
 reaction

(1 next)

1A

88. 1 A 29. EXT. ROCK AREA. DUSK:
WS rock pool
area

(THIS IS THE
ROCK POOL WHERE
WE STARTED THE
PLAY. IT IS
GETTING DARK)

F/X:
Strange
atmos

(TK next)

TELECINE 6: Shot 89.

(MODEL SHOT) Dur: 07"

The blue star which gives
the PLANET its light is
already low on the horizon.

Sounds of plopping water:
and creaking undergrowth.
Sinister. Menacing.

END TELESCINE 6:

(1 next)

1A

90.

1Aa/b30.EXT. ROCK AREA. DUSK.

TRACK IN
to pool and
HOLD

(A CLOSER SHOT
TAKING IN THE
EDGE OF THE
POOL. WE HEAR
THE 'STATIC' NOISE
THAT WE
ASSOCIATE WITH THE
INVISIBLE MONSTER.
IT IS COMING NEARER.
DUST AROUND THE LIP
OF THE POOL BEGINS TO
BLOW AWAY)

F/X:
Static
noise

FAN +
DUST
F/X

(2 next)

Downstage Flat set3G - A2 - 2D - 5A

91. 2 D 31. INT. COMMAND AREA.

Low CS SALAMAR

PAN him R. across

Guard f/g to

C.2-s:

SALAMAR/SARAH

(SALAMAR IS
INTERROGATING
SARAH)SALAMAR: You picked it up?SARAH: That's what I said. We
picked up the distress call and
landed immediately.PAN SALAMAR R.
to 2-s: SARAH/
SALAMARSALAMAR: Do you have any idea where
Zeta Minor is situated?92. 3 G
CU SALAMARSARAH: No. /SALAMAR: It is beyond Cygnus A.
It is as distant again from the
centre of the Arcturo Galaxy as that
Galaxy is from the Anterides. It
is on the very edge of the known
universe. You just happened to be
passing when you received this distress
call? /93. 2 D
C.2-s fav.
SARAH/SALAMARSARAH: Well...no. We were actually
on our way to London...to earth. /94. 3 G
a/bSALAMAR: But you said you have come
from earth. /95. 2 D
a/b
TRACK after
SALAMAR as he
Xs to Control to
bring SARAH into
R. f/gSARAH: Yes... that is, the Doctor
said ...(A LIGHT STARTS
FLASHING BRIGHTLY)SALAMAR DEPRESSES
A BUTTON)F/X:
Sound from
Control

SALAMAR: Report.

MORELLI: (DISTORT - OOV) Landing site is moving to obverse. Decision to land on planet or continue in orbit imperative./

96. 3 G
CU SARAH reaction

SALAMAR CONSIDERS THIS A MOMENT./

97. 2 D
MS SALAMAR

SALAMAR: We shall go in now, before night.

HOLD him fwd
to SARAH in C.2-s:
SALAMAR/SARAH

HE PICKS UP THE
TOOL WHICH IS
NEARBY AND WEIGHS
IT IN HIS HAND.

I believe you and your friend, the Doctor, know much more about Zeta Minor than you want us to think. Take her away./

98. 3 G
CS Group splitting
in f/g. HOLD Guards
and SARAH away and
see MORELLI entering
b/g

SARAH IS LED
AWAY AS THE NOISES
INDICATE CHANGE
OF DIRECTION.
MORELLI ENTERS.

99. 5 A
High MS SALAMAR
HOLD him up steps
into Control seat
f/g:
2-s: MORELLI/SALAMAR

SALAMAR: Commence landing procedure./

BOTH GO TO UPPER
CONSOLE AREA.

RECORDING BREAK

1 to B

TELECINE 7: Shot 148a

(MODEL SHOT) Dur: 29"

The surface of the PLANET
is moving into night as the
PROBE comes in to a soft
landing.

END TELECINE 7:

A2 - 2EN.B. 4 Astros
+ 2 others

100. 2 E 31a. INT. COMMAND AREA

Low 2-s:
SALAMAR/MORELLITILT LENSSALAMAR REACTS
TO THE PROBE
LANDING.5B - 1B - B2

101. 1 B 31b. EXT. CLEARING. NIGHT

Low WS Probe
with smoke
clearing f/g.See ASTROS come
down ladder and
fwd to camera.

THE PROBE LANDS

ASTROS EMERGE
DOWN LADDERVIS
F/X:
Smoke

102. 5 B /

High CS ASTROS
as they leave ladder.PAN then R. towards
Done.

RECORDING BREAK

3J - A3 - 2B

103. 2 B 32. INT. DOME. NIGHT.

CS SORENSON

PULL OUT and=
 ELEVATE to 4-s:
 VISHINSKY/SORENSON/
 SALAMAR/DOCTOR

THE CONTROL AREA
 AND LABORATORY.

SORENSON, NOW SOMEWHAT
 RECOVERED, IS SEATED.

SALAMAR, VISHINSKY
 ARE WITH HIM. THE
 DOCTOR STANDS
 UNDER GUARD.

SORENSON: We'd only been working a few weeks when Lorenzo went. The next was Gura and after him Summers. For a while, it stopped. We thought we were safe that whatever it was had decided to leave us in peace. But it wasn't to be.

VISHINSKY: The disappearances always happened at night?

SORENSON: Yes the nights are the worst time.

SALAMAR: Naturally any force of alien infiltrators is going to operate under cover of dark. (HE CROSSES TO DOCTOR) An immediate and full confession will save you great discomfort.

TRACK IN after
 SALAMAR to low
 2-s:
 DOCTOR/SALAMAR

Let DOCTOR go L.
 and CRAB LEFT
 to 2-s:
 SALAMAR/VISHINSKY

DOCTOR: Discomfort? You mean you're going to torture me?

SALAMAR: Interrogate you. But nobody, Doctor, resists Morestrian interrogation for very long. (TO GUARD) Take him away.

DOCTOR IS LED AWAY

104.

3

J

MCU VISHINSKY f/g.

TRACK past him to

Deep shot:

VISHINSKY flank L.f/g/

SALAMAR/PONTI/DE HAAN

entering

SALAMAR: We must try and contact the
home planet again./

VISHINSKY: No chance, Controller -
this far out, we're on our own.

PONTI + DE HAAN
COME IN THROUGH
DOOR.

SALAMAR: Yes?

PONTI: We've search a wide belt of
jungle in all directions. No sign
of any other life.

TRACK IN to
CS SALAMAR

SALAMAR: So that seems to narrow the
killer down to our two aliens. Prepare
to execute them.

(HE EXITS.)

(4 next)

4C - C2

105. 4 C 33. INT. LIVING AREA.

Low M.2-s:
DOCTOR/SARAH

PAN then L
to window

SARAH: Let's go, shall we?

DOCTOR: How?

SARAH: Through the window.

CRAB L. as
DOCTOR rises.
2-s: DR/SARAH

DOCTOR Xs TO
WINDOW AND OPENS
IT.

DOCTOR: Of course - magnetic locks.
The power's so low - come on, Sarah -
what are we waiting for?

HOLD their
exit through
window

THEY GO THROUGH
WINDOW

RECORDING BREAK : Change Done frontage
Strike graves

5B - 1B - B2 - 2F - 3K (for Outline)

106. 1 B 34. EXT. THE CLEARING. NIGHT.

CS Guard's feet
patrolling L - R.

PAN with him and
ELEVATE to CS as
he looks and exits
R.

SWING L. and over
to see DOCTOR +
SARAH coming fwd.

See them halt.

(THE BASE SPACE SHIP
IS STANDING DARK AND
SILENT. ONE OR TWO
ASTRONAUT GUARDS
PATROL OUTSIDE IT.

WE HEAR, DISTANTLY,
THE RATTLE OF
APPROACHING STATIC.

THE DOCTOR AND
SARAH LEAVING WINDOW
AND SLIDING DOWN INTO
THE SHADOWS. A GUARD
PASSES THEM AND THEY
HIDE IN THE DARKNESS.

WITH THE COAST CLEAR,
THEY MOVE ON AGAIN.
BUT SUDDENLY THE
'STATIC' NOISE IS ALL
ROUND THEM.

O/Lay { 107.

2 F
WS Jungle

S/I

107a

3 K
Outline Monster
coming fwd

THE DOCTOR STARES)

108.

5 B
HIS with 3K f/g
and 2-s: DR/SARAH
See Outline moving
away.
See SARAH fall.

THE DOCTOR: Back, Sarah! Get back!

(A FORMLESS MONSTER,
VERY LARGE, A
SHIMMERING RED OUTLINE...
APPEARS TO BE ROLLING
TOWARDS THEM MENACINGLY,
APPARENTLY ABOUT TO
ABSORB THEM)

O/Lay { 109.

? F
a/b

S/I

109a.

3 K
a/b

110.

1 B
HIGH 2-s:
DOCTOR/SARAH
crouching

EPISODE ONE END CREDITS/Music/

- | | |
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by DUDLEY SIMPSON
Special Sound
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| 2. Sarah Jane Smith
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FREDERICK JAEGER | 12. Costume Designer
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